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MISS MEDORA HENSON.

On the platform of the British concert-room, as well as upon the European lyric stage, the vocal art of America is at the present time ably represented. True it is the duty of upholding the musical merits of their native land has fallen chiefly upon members of the fair sex, yet they, all but alone, have, with no small measure of success, invaded countries fortified with centuries of artistic traditions. Strange it is that the American tenor and bass should almost invariably have to return discomfited to their homes, while the soprano and contralto stay to reign as queens of song. Amongst the vocalists now favouring England with their presence, is the subject of this brief sketch. Born in Virginia, U.S.A., Miss Medora Henson enjoyed in early years the advantage of receiving lessons from able masters of the pianoforte, the instrument of her predilection. So devoted was she to her studies, and so rapid her progress, that with the consent of her father, a highly-respected divine, she resolved upon following the art as a profession.

Whilst occupying the post of pianist to the Beethoven Choral Society in Chicago, Miss Henson was engaged upon the music of the Choral Symphony. Attending an orchestral rehearsal of the *Glorious Ninth*, she could not restrain from joining the sopranos in singing the trying and difficult passages; and so prominent were her tones that the conductor, Herr Georg Henschel, became greatly impressed with their beauty and resonance. On the instant he offered to give her lessons in singing; and, in order to avail herself of the advantages of such an offer, she left Chicago for Boston, where Herr Henschel resided.

For two years Miss Henson studied the vocal art under that accomplished musician, then the director of the famous Symphony Concerts. When prepared to make her *début*, an opportunity to appear in public came quite unexpectedly. Madame Fursch-Madi, the leading soprano at a Boston Handel Festival, was unfortunately seized with an attack of illness that prevented her from fulfilling her engagement. At this juncture Miss Henson was requested to take the place of the invalid lady. The result was that, though the time for preparation was short, the young novice, having knowledge acquired by previous pianoforte studies, went through the onerous task with complete success.

The fame of Miss Henson quickly spread throughout the States. From the musical societies of New York she at once received offers of engagements to sing at important concerts. Fortunately, at that time Mr. Joseph Bennett, the eminent critic, was visiting that city; and acting upon his advice she came, in 1885, to England to study singing under Signor Alberto Randegger. In the summer of that year she sang at St. James's Hall, in a performance of that composer's scena, *Medea*. So gratified were the auditors with her interpretation of it, that they recalled her five times to the platform to receive hearty and unanimous applause. Professional engagements previously made called her back to America. Last year, however, Miss Henson returned with the intention of making England her future home. Soon after her arrival she signed a contract to appear in Sir Arthur Sullivan's *Ivanhoe*, in which she took the part of "Rowena." When the Royal English Opera House closed, Miss Henson determined to leave the operatic stage, and to devote herself entirely to oratorio and other performances held in the concert-room. That she possesses the ability necessary to full interpretation of classical music has recently been shown

in a convincing manner, notably in performances of the *Messiah* and *St. Paul* given in the Albert Hall by the Royal Choral Society.

CURRENT NOTES.

AFTER coquetting in vain with the high and mighty Beethoven at the Crystal Palace, the pianist, M. Vladimir de Pachmann, came to St. James's Hall with "nods, and becks, and wreathed smiles," for his beloved Chopin, to whom he devoted the entire programme of Tuesday, the 1st ult. To say that Chopin does not look himself unless Pachmann be there to present him, would undoubtedly be far from the truth, yet it might with certainty be stated that Pachmann is never seen to such advantage as when acting the part of interpreter to the Polish composer. Is there then affinity between the playing of the one and the music of the other? However that may be, the large company attending the recital under notice were gratified with the performance of Chopin's Sonata in B minor, his Ballade in A flat, Impromptu in F sharp, Scherzo in C sharp, Nocturne in G, and his Rondo in E flat. Hearty applause followed each effort of the clever and amusing executant.

DVORAK'S *Requiem Mass* was chosen for performance at the Albert Hall on Wednesday evening, March 2nd, when the Royal Choral Society gave its opening concert of the present season. On this occasion, the soprano and tenor solos were respectively taken by Madame Albani and Mr. Edward Lloyd, while Miss Hilda Wilson was responsible for the contralto, and Mr. Watkin Mills for the bass solos. For such a task a more competent quartet of principals could not be named. Their rendering of the "Recordare" was worthy of highest praise. The singing of the choir was, however, the most striking feature of the performance. Instead of profiting by the accompaniments which Dvůřák after experience at Birmingham thought necessary to add to the choral number, "Pie Jesu," the singers executed in a perfect manner its intricate passages without support from the organ. Such an exhibition of skill brought conviction that the vocal forces which Sir Joseph Barnby commands would be able to hold their own were they pitted against the united choirs of Yorkshire, which lately assembled in Leeds.

The seventh season of London Symphony Concerts commenced on Thursday evening, the 3rd ult., with the performance of a programme which had Beethoven's C minor Symphony for its most important number. This magnificent work was under the direction of Herr Georg Henschel interpreted in a satisfactory manner. The overture was Berlioz's *King Lear*, concerning the merits of which there has ever been a diversity of opinion, some contending that it is crazy music, others that it is sublime. Speaking of a performance given of it at Cassel, in 1842, the learned and judicious Moritz Hauptmann said, "Some of Berlioz's passages are as fine as anything in Beethoven, but then he goes mad again, and in spite of the musical element, you feel oppressed by the work as a whole. It is this demonic force of nature, this elemental fire, that makes the thing uncanny, as well as the fact that reason has nothing on earth to do with it; it is an escape of gas; there is no rebound upon the inner consciousness." Many listening to the overture in St. James's Hall on the occasion under notice detected the presence of gas, but not that of genius. Weber's



"concert-stück," with Mdlle. Szumowska as soloist, afforded pleasure, and the singing of Mrs. Henschel was much admired.

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It is announced that Dr. Creser, organist of the Chapel Royal, St. James's Palace, is busy upon the composition of an orchestral symphony with old English tunes for themes. Everything calculated to assist in the formation of an English school of music should receive respectful attention.

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It is pleasant to witness the interchange of courtesies between men who, in their youth, were rivals contending for honour and fame. In acknowledging services rendered him, Sir Arthur Sullivan has presented to Sir Joseph Barnby a silver punch-bowl, bearing the inscription: "Joseph Barnby, in remembrance of the Leeds Musical Festival, 1892, from his friend Arthur Sullivan." Accompanying the gift was a characteristic letter from Sir Arthur, in a passage of which he says: "I am not likely to forget your kindness to me at a critical moment, but you are careless and have a bad memory for such things. I, therefore, send you something which shall force you to remember that you were a good friend to me, and that I am very grateful."

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DURING the past month the art of elocution sustained a heavy loss in the death of Mr. Samuel Brandram, one of its most distinguished illustrators. His recital of Shakespeare's dramas was highly appreciated by students unsatisfied with stage performances of them. Without the aid of accessories afforded by the theatre, he was enabled to give a vivid interpretation of the plays. His memory was so capacious as to hold them all; and everything therein was arranged in such order as to be ready for immediate service. In sooth the words came unbidden to his lips. The voice of the reciter was of wide range, and so flexible as to change on the instant its tone and character. In this respect vocal students might have learnt much from him. Many of our singers maintain throughout a piece the same quality as well as the same strength of tone, though the words are ever varying in sentiment. True it is, the platform singer is not called upon to make such changes in the voice as must needs detract from its beauty, yet much might be done to remove the prevailing monotony. With advantage the words, detached for the nonce from the music, might be recited after the manner of an elocutionist. Unhappily, the student has no longer the privilege of receiving *vid-voce* lessons from Samuel Brandram, who was in his day the most accomplished exponent of the art.

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SEÑOR SARASATE held the second of his winter series of concerts on Friday afternoon, November 4th, when St. James's Hall was again crowded with an enthusiastic audience. Having an orchestra to assist him on this occasion, the renowned violinist gave a truly fascinating interpretation of Mendelssohn's Violin Concerto. The listener who could remain unmoved whilst the Andante was being played with such grace and tenderness, must be classed amongst those destitute of musical feeling. No technical knowledge of the art is necessary to appreciation of the themes; when so presented they appeal to gentle and simple alike, to all hearts susceptible of the influences of harmonious sound. The *Finale* of the Concerto was played by Sarasate with marvellous skill, but whether the effect was not impaired by the speed with which the movement was taken, might fairly be called into question. However that may be, the orchestral performers, under the direction of Sir William Cusins, contrived to keep pace with the soloist, and to answer every call made upon them. A "Caprice," by Ernest Guiraud, comprising an Andante and an Allegro, was brilliantly played and heartily applauded. The audience seized this opportunity of obtaining an extra piece, which in this case proved to be, "Airs Ecossais," given by the amiable artist as an encore. Performed in excellent style by the orchestra, the overture, *Paradise and the Peri*, by Sir Sterndale Bennett, evoked general admiration.

SIR ARTHUR SULLIVAN'S sacred musical drama, *The Martyr of Antioch*, was performed at the Crystal Palace on Saturday afternoon, November 5th, the characters being represented on the platform by Miss Anna Williams (Margarita), Mr. Edward Lloyd (Olybius), Madame Marian Mackenzie (Julia), Mr. Bantock Pierpoint (Callias), and Mr. Robert Grice (Fabius). Of Mr. Lloyd's singing of the beautiful love-song, "Come, Margarita, Come," it is unnecessary to speak, as the music-loving public has long ago pronounced in most emphatic terms its verdict upon it. In the solo, "Io Pœan!" Madame Mackenzie displayed unwonted dramatic intensity; and the other principal singers were thoroughly equal to the task entrusted to them. The choir also did well. It gave unmistakable signs of improvement in the funeral anthem, "Brother, thou art gone before us," the unaccompanied strains of which were delivered with delicacy and truthful intonation. Preceding the oratorio a selection of orchestral pieces was performed, the first number being Schubert's B minor Symphony (the unfinished). It will be taken for granted that many—say the majority—of the audience of a Saturday concert are really unmusical. Naturally enough these well-meaning folk are often bored with the classical pieces played to them. Yet they dare not complain. The only way open to them for expressing indifference is by coming late. This they did on the occasion under notice, much to the annoyance of the conductor, Mr. August Manns, who showed displeasure by stopping short in Schubert's Symphony, and refusing to resume the performance until the belated seat-holders had taken their places.

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UNDER distinguished patronage, a *matinée* was given on the 14th ult., by Herr Grossheim, at the Portman Rooms. The entertainment opened with Beethoven's Quartet in E flat, which failed to receive, at the hands of Messrs. G. Henschel, Louis de Reeder, H. Grossheim, and W. D. Squire, a satisfactory interpretation, the most obvious defect being from the want of restraint upon the part of the pianist, Herr Henschel, whose playing was much too loud to match that of his fellow artists. In solo passages, the tone from the magnificent Broadwood was soft and eminently musical, but it changed to noise as of thunder the instant the "strings" began meekly to assert their right to be heard. Mrs. Henschel sang a couple of songs in a delightful manner; and the concert-giver was associated with Mr. Clutsam in a performance of Rubinstein's duet for viola and pianoforte. The recital of Tom Hood's poem, "Eugene Aram," made a deep impression upon the audience. Every incident of the tragic story was related by Mr. Charles Fry, with the art of a highly trained elocutionist. How much music can increase the effect of spoken words was made evident by the accompaniments composed to the poem by Dr. A. C. Mackenzie, who, on this occasion, played them on the pianoforte. So varied and appropriate were the themes, that they afforded fervent expression to emotions aroused by the exciting tale. Now the music seemed the unobtrusive attendant upon the voice of the reciter, and now, as in the section including the hymn tune, the chief interpreter of the story.

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A SUCCESSFUL concert was given on the 15th ult., at the Drill Hall, Bromley, Kent, by Messrs. F. Lewis Thomas, and Bertram H. Latter. Foremost amongst the executants was Mr. Edward Lloyd, who sang the aria, "Come, Margarita, Come," (Sullivan), "The Holy City" (Stephen Adams), and "The Minstrel Boy." So delighted were the auditors, that they could not refrain from asking in each case for an encore—a request made with so much hearty persistence, as to induce the great tenor to comply. This he did, by singing "Tom Bowling," and other popular pieces. Miss Florence Bethell gave, with true expression, the song, "O, that we two were Maying," by Gounod; and the same composer's aria, "Entreat me not to leave thee" (Ruth), was impressively interpreted by Miss Dews. A setting by F. Lewis Thomas, of Moore's verse, "Oft in the still Night," was sung for the first time in public, by Mr. Bertram Latter, whose sympathetic rendering obtained for it the unanimous

approval of the audience. Of course, the new melody has to sustain comparison with the old tune associated with the words. A thoughtful critic says, "New music may be adapted to a first-rate poem every fiftieth year, just as fresh garlands may be hung over an old stone monument." The instrumentalists were Signor Simonetti (violin), and Mr. F. Lewis Thomas (pianoforte); the former afforded pleasure in a Romance by Beethoven, and a Serenade by Sarasate; the latter in Rheinberger's "La Chasse," and a "Lullaby," composed by the executant.

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MRS. KATHERINE FISK, an American vocalist, made her first appearance in London at a concert given by her at St. James's Hall on Tuesday evening, the 15th ult. The new-comer displayed a mezzo-soprano voice of good quality, and of considerable power in tones of the lower register. With instruction from a singing master acquainted with the traditional style of singing in oratorio music, the lady will doubtless prove a valuable addition to the somewhat limited list of Handelian executants.

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STUDENTS of the Royal College of Music were heard to advantage in Schubert's Symphony in C, the most important number in the programme of the concert held on Tuesday, November 8th. On that occasion Miss Jessie Grimson played the solo in Max Bruch's third Violin Concerto, and Miss Clara Butt sang in a most effective manner Gounod's beautiful song, "The Golden Thread."

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THE manager of Madame Adelina Patti's concert at the Albert Hall on Thursday evening, the 10th ult., was unfortunate in fixing upon that date, as a dense fog interfered with the comfort, and even imperilled the safety of the audience. Still those present found compensation in the pleasure afforded by the *Diva's* beautiful singing in the scena from *Lucia*, in the "Ave Maria" arrangement of the ubiquitous intermezzo from *Cavalleria Rusticana*, and in the new serenade by Mascheroni. Then to banish gloom the company had the privilege of hearing the bright and exhilarating voice of Mr. Edward Lloyd; and also songs from other popular artists. The stentorian tones of the basso, Signor Novara, might have proved of invaluable service to folk emerging from the building, from the doors of which no object could be described. How they reached their homes without accident is a marvel. Many could not find their carriages, and some that did were unable to use them. One of the principal singers, Mr. Edward Lloyd, had to lead, lantern in hand, his horses through the blinding fog to his home seven miles distant from the hall. Happily it caused no injury to his voice, for we hear of his singing with his usual success at Liverpool on the following day. How little the public know of the hardships endured in winter by vocal artists in great request!

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At the concert given recently at St. George's Hall by students of the London Academy of Music Miss Teresa Blamy sang the scena, "Ritorno Vincita," from *Aida*; Miss Mabel Calkin the air, "Pur Dicesti"; and Mr. Mervyn Dene the song of Vulcan from *Philomena et Baucis*. The solo instrumentalists were Miss Kate Bruckshaw, Miss Grace Melter, and Miss Christine Brumleu. Under the able direction of Mr. A. Pollitzer the orchestra of strings performed with ability several interesting works.

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WITH respect to the short oratorio which Dr. H. J. Edwards is reported to be writing for the next Chester Festival, we have authority for saying that no arrangements have yet been made with any Committee for the production of the work.

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Much of the prosperity of the comic piece *In Town* at the Prince of Wales's Theatre is due to the pleasing music supplied by Dr. Osmond Carr, who in this, as in previous works, manifests a fresh and unstinted flow of melody, together with capacity for more serious effort than he has

been asked to provide for the mirthful company headed by Mr. Arthur Roberts. The ballad, "Dreamless Rest," sung by Miss Florence St. John, is a refined effusion likely to be often heard and approved apart from the farcical scenes in which it now so luminously figures. The duet, "Dear Mamma," constitutes another *morceau*, the popularity of which will not be restricted to its present interpreters, whilst Mr. Arthur Roberts's vocal means have rarely been so accurately estimated. Mr. George Edwardes acted wisely in enlisting the services of Dr. Carr to interperse with bright strains this lively sketch of modern life, but we hope soon to see the musician's pen associated with a stage production of a less ephemeral order. Meantime, he may be congratulated upon the favour with which the musical numbers garnishing *In Town* are received by crowded audiences.

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THE QUEEN has lately evinced considerable interest in Court performances of opera. Last year at Windsor Castle representations were given of *The Gondoliers* by the Savoy company, and of *Cavalleria Rusticana* by Signor Lago's troupe at the Shaftesbury; and during their tour in Scotland recently the Carl Rosa company received a command to play at Balmoral Castle *The Daughter of the Regiment*, Mdle. Zelfie de Lussan being the Maria; the veteran Aynsley Cook the kindly Sergeant Sulpizio, and Mr. E. C. Hedmond the peasant lover Tonio. Her Majesty's return to Windsor has been accompanied by instructions to Sir Augustus Harris to prepare *Carmen* for representation in the Waterloo Chamber, on the evening of Saturday, the 3rd inst. As the wilful gipsy heroine, Mdle. de Lussan is to repeat an impersonation for some time deservedly praised both in London and the provinces. Miss Esther Palliser will be the Michaela, Signor Cremonini the Don José, and M. Dufriche the Escamillo. The minor parts are to be sustained as at Covent Garden, the band and chorus of which establishment will also proceed to Windsor to be conducted by Signor Bevignani. The scenery is to be expressly painted to fit the improvised theatre.

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SEVERAL favourite vocal comedians assist in *Ma Mie Rosette*, the comic opera with which the Globe Theatre was re-opened on the 17th ult. The score of M. Paul Lacome was thought sufficiently good for the Parisian Folies Dramatiques early in 1890, but it has now received a number of additions from the pen of Mr. Ivan Caryll, the latter of whom of course knew the singers with whom he had to deal. Even with two composers, and with special advantages in the way of interpretation, it cannot be said that the music is remarkably striking. With his solo airs Mr. Eugène Oudin naturally carries off the principal honours, and next in order are Miss Jessie Bond and Mr. Frank Wyatt with a couple of duets and dances of the Savoy pattern. Mdle. Nesville's slight voice is not unduly taxed as the artless rustic to whom the gallant Henri IV. of France pays court, and Mr. Courtice Pounds has a chance of simulating the heroic in a burlesque of the scene in *La Favorita* in which Fernando breaking his sword casts it at the feet of his ungrateful Sovereign. Mr. Caryll is conductor besides part composer.

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MASCAGNI's new opera, *I Rantzau* was produced on the 10th ult. at the Teatro della Pergola, Florence, and was enthusiastically received. The incidents of its four acts are founded on the Erckmann-Chatrian story, *Les Deux Frères*, and show how the son and daughter of long antagonistic brothers by the mysterious influence of love terminate the family feud. Two or three of the situations are said to be really dramatic, and foreign writers speak in glowing terms of a Kyrie interrupted by an Alsatian roundelay accompanied by the beating of flails, the opening spring song, the heroine's recital of the cause of the quarrel, a duet for the lovers, and the appeal by the tenor to the two fathers. In Florence Signori Broglio and Battistini were the obstinate parents. Signora Darclée and Signor De Lucia (who was at Covent Garden last summer) the young couple, and Signor Sotolana the village schoolmaster.

M. LADISLAS GORSKI, the violinist, at an orchestral concert at St. James's Hall, on the 11th ult., further exemplified his skill by playing Beethoven's Violin Concerto, with cadenzas of his own composition; Bach's Chaconne in D minor, and Paganini's Theme and Variations in A minor. The pace of the first-named work was rather too slow, but otherwise the performance of the solo part was beyond reproach. The programme further contained Beethoven's *Egmont* overture, Schumann's overture in E major, and the *entr'acte* "Ophelia's Death" from the Haymarket *Hamlet* music, all under the conductorship of Mr. Henschel.

THE AUTUMN OPERA SEASON.

THE operatic proceedings at Covent Garden during the month have included performances in English and German as well as in Italian; but from every point of view the representations in the latter tongue have been the most satisfactory. Undoubtedly much of the success of the German season in June and July was due to the fact that from the conductor downwards all engaged in the Wagnerian music dramas were known to be thoroughly familiar with their respective duties, and anxious to convince London audiences of the same. Herr Mahler had a reputation for insight into the intentions of the composer and for the influence he was enabled to exercise over his instrumentalists in the production of niceties of detail, considerable care had been taken with regard to the selection of the band, and several of the leading soloists had distinguished themselves at the Bayreuth festivals. Moreover, the performances of *Tristan und Isolde*, and of the four operas constituting the *Ring* series, had been but few in this country. Elements of interest were thus provided which were necessarily absent from the recent revival with vocalists of divers nationalities. Some curiosity may have been felt concerning the English-speaking vocalists who had accepted engagements to sing in German, but it was not sufficient to fill the house. The subsidence of the Wagnerian fever was indeed remarkable. On Nov. 1st, Mr. Carl Armbruster had some difficulty in securing compliance with his wishes, and neither Miss Pauline Cramer nor Herr Alfred Oberlaender were exactly the *Isolde* and *Tristan* pictured in "the mind's eye" of the ordinary reader of the book, although it must be added that these skilled interpreters exerted themselves to the utmost both vocally and histrionically. On the other hand, the Brangane of Miss Esther Palliser, the King Mark of Signor Abramoff, and the Kurvenal of Mr. David Bispham, were scarcely susceptible of improvement. The first and the last of these will be remembered for their excellent embodiments in *La Basseche*, with which the operatic history of Mr. D'Oyly Carte's house in Cambridge Circus terminated.

Madame Melba has just added two parts to her *répertoire* of sympathetic heroines—those of Verdi's latest produced operas, *Aida* and *Otello*. Both assumptions were successes, being not only good in themselves, but yielding promise of increased dramatic strength in time to come. Not since Adelina Patti played the character at Covent Garden have the various situations in which the captive *Aida* is placed through her affection for the doughty warrior *Radames*, and through the vindictiveness of her rival, the Egyptian Princess, been so strikingly illustrated. Mlle. Giulia Ravogli almost excelled herself as the vindictive Amneris, Signor Gianini was sufficiently robust as the lover *Radames*, M. Dufriche again gave telling expression to the fierce spirit of the semi-barbaric Amonasro, and the useful Signor Abramoff was the High Priest. Considering that *Otello* has not been performed in London very many times, there was not such a large gathering on November 22nd as might have been expected. Although perhaps, musically, a finer work than *Aida*, the setting of the Shakespearian theme lacks the picturesqueness and sentiment of its predecessor, and the part of Desdemona affords less scope for a "star" soprano than does the devoted Abyssinian maiden. *Prima donna* worship is not so ardent as in former days, but it is far from dead, and may indeed

recover its olden intensity unless a few tenors like Jean de Reszke speedily appear upon the operatic horizon. Madame Melba's impersonation of the hapless Venetian lady was eminently graceful and tender. The Australian artist did not attempt to thrust the character into a prominence beyond its right in the story, and to the grateful music gave—more particularly in the concluding act, with its lovely "Ave Maria"—the fullest effect. Signor Gianini's representation of the Moor had many good points, though in the memory of those who witnessed the opera at the Lyceum in 1889, his delivery of the music could not but suffer (as did that of Jean de Reszke in 1891) by recollections of Tamagno. M. Dufriche played *Iago* extremely well. The performance was not new to everyone, inasmuch as he was the substitute for M. Maurel (the original *Ancient*) once or twice last summer. His intellectual conception of the callous schemer was then much praised, and since then it seems to have ripened in subtlety and general finish. Both the Verdi operas were conducted by Signor Beviniani.

The conspicuous ability of Miss Esther Palliser in *Tristan* resulted in sufficient managerial confidence to allow her to play (in Italian) Margherita in Gounod's *Faust*. The painstaking young vocalist proved quite equal to the responsibilities of the rôle, and, gaining courage as she proceeded, ended even better than she began. The love music in the garden scene (with Signor Cremonini as *Faust*) exercised its wonted charm, and the "Air des Bijoux" was rendered with neatness and facility. It was not, however, in a few special passages, but as a whole, that the merit of Miss Palliser's performance was noteworthy.

The second and third acts of *The Bohemian Girl*, in English, were played a few times, but the evident stage inexperience of some of the vocalists checked enthusiasm respecting Balfe's tuneful work. Miss Agnes Jansen was admirable as the Queen of the Gipsies, and Mr. Albert McGuckin showed familiarity with the traditional comicalities of Devilshoof. The music of Arline, of Thaddeus, and of Count Arnheim was tastefully sung by Miss Charlotte Walker, Mr. Henry Piercy, and Mr. Firangcon Davies respectively.

Mascagni's two operas, *L'Amico Fritz* and *Cavalleria Rusticana*, formed one bill on November 21st, and drew a large audience. The performance was got through in reasonable time, no mean recommendation for repetition next year.

At the New Olympic, Signor Lago's season came to an abrupt termination on November 3rd, after a performance of *Il Flauto Magico*, in which the pure voice and style of Madame Duma told well as *Pamina*, whilst Mlle. Ellen Leila earned approval by her fluent execution of the airs of the Queen of Night, and Mr. Charles Manners was a capital *Sarastro*. No notice of intended closing was given until a circular was issued to the Press, in which Signor Lago stated that the season had been disastrous from a combination of circumstances, among these being the unavoidable absence of some of his chief artists owing to long-standing fixed engagements, the exceptionally inclement weather, and the recurrence of the old difficulty of two operas running together in the autumn. Having already sunk a large sum of money, and seeing little prospect of anything but increasing loss, he had no alternative but to close. During his brief season of a fortnight and four days seven complete operas were played, and of these two—Tchaikowsky's *Eugene Onegin* and Granville Bantock's *Cædmar*—were new to the English public.

TO CORRESPONDENTS.

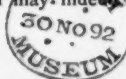
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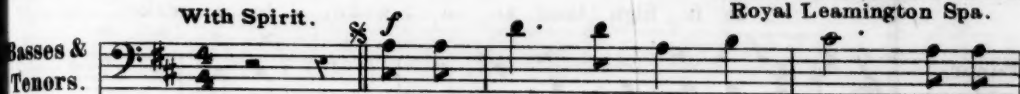
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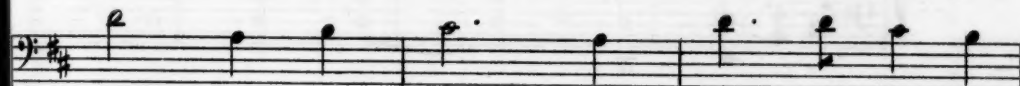
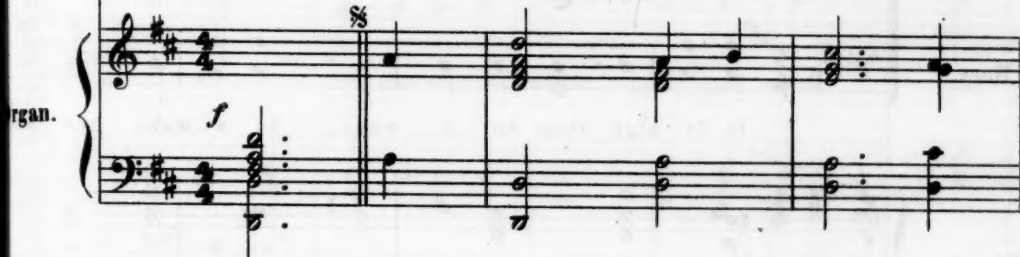
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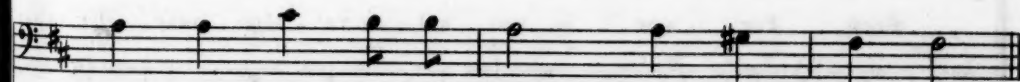
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Tenors.



It is high time to a - wake, to a -



- wake out of sleep, For now is our sal -

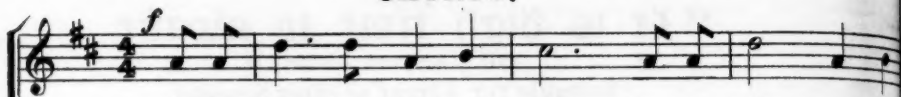


- va - tion near - er than when we be - liev - ed.

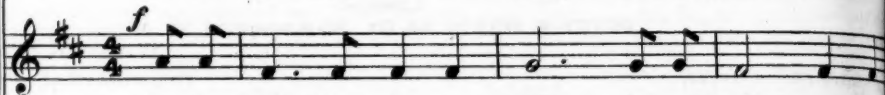


CHORUS.

Treble.



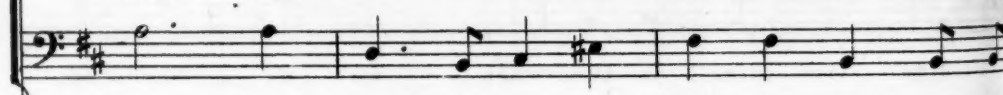
Alto.

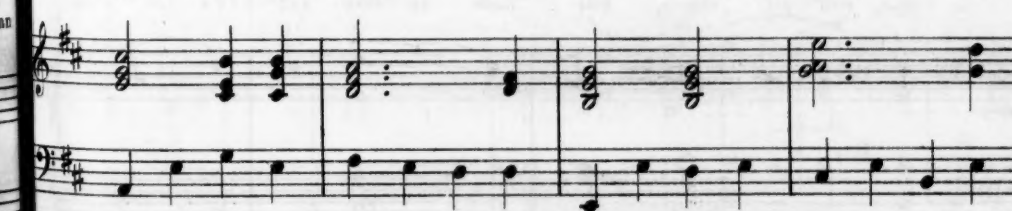
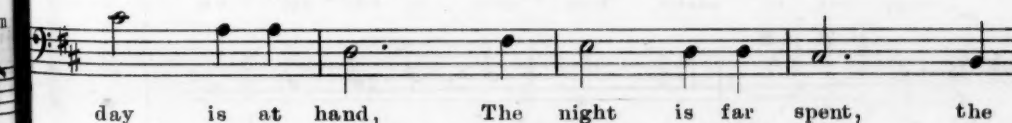
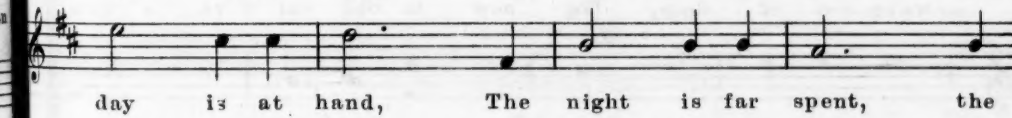
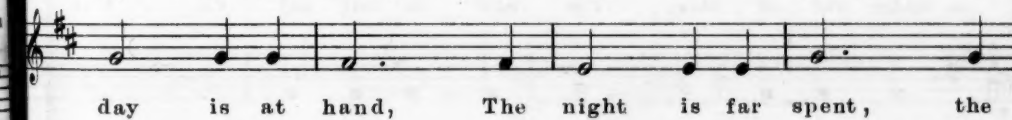
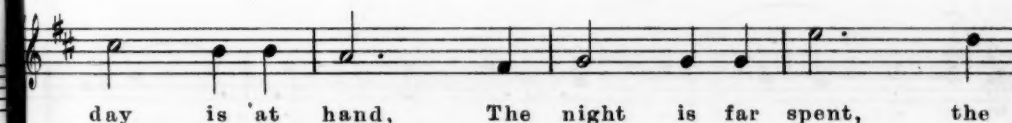
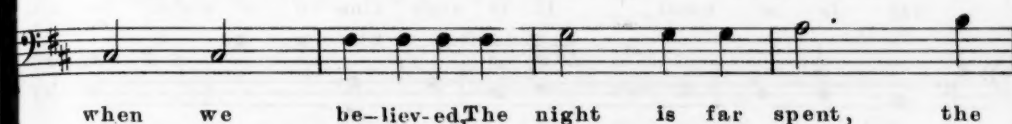
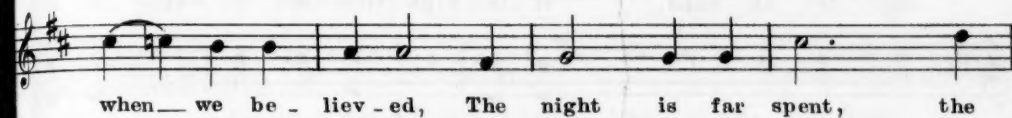
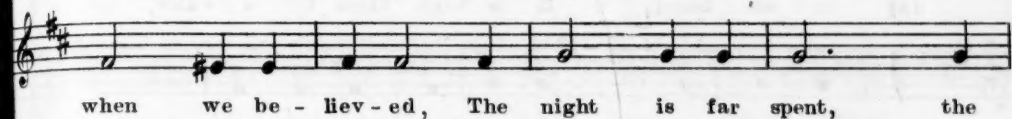
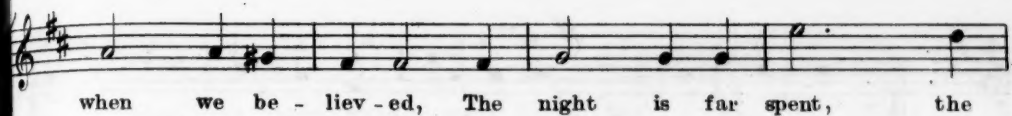
Tenor.
see lower.

Bass.



Organ.





day is at hand, It is high time to a-wake, to a -

day is at hand, It is high time to a-wake, to a -

day is at hand, It is high time to a-wake, to a -

day is at hand, It is high time to a-wake, to a -

- wake out of sleep, For now is our sal - va - tion

- wake out of sleep, For now is our sal - va - tion

- wake out of sleep, For now is our sal - va - tion

- wake out of sleep, For now is our sal - va - tion

near - er than when we be - liev - ed, Near - -

near - er than when we be - liev - ed, Near - -

near - er than when we be - liev - ed, Near - -

near - er than when we be - liev - ed, Near - -

- er than when — we be - liev - - ed. *Fine.*

- er than when — we be - liev - - ed.

- er than when we be - liev - - ed.

- er than when — we be - liev - - ed.

Fine.

QUARTET. (Unaccompanied at pleasure.)

Moderately slow.

Owe no man an - y-thing, but to love one an -

Owe no man an - y-thing, but to love one an -

Owe no man an - y-thing, but to love one an -

Owe no man an - v-thing, but to love one an -

p

- o - ther, For he that lov'th an - o - ther hath ful -

- o - ther, For he that lov'th an - o - ther hath ful -

- o - ther, For he that lov'th an - o - ther hath ful -

- o - ther, For he that lov'th an - o - ther hath ful -

fill - ed the law, — Owe no man an - y-thing but to

fill - ed the law, Owe no man an - y-thing but to

fill - ed the law, — Owe no man an - y-thing but to

fill - ed the law, Owe no man an - y-thing but to

love one an - o - ther, For he that lov'th an

love one an - o - ther, For he that lov'th an

love one an - o - ther, For he that lov'th an

love one an - o - ther, For he that lov'th an

- o - ther, For he that lov'th an - o - ther hath ful -

- o - ther, For he that lov'th an - o - ther hath ful -

- o - ther, For he that lov'th an - o - ther hath ful -

- o - ther, For he that lov'th an - o - ther hath ful -

- fill - ed the law, Hath ful - fill - ed the law. *D.C.*

- fill - ed the law, Hath ful - fill - ed the law.

- fill - ed the law, Hath ful - fill - ed the law.

- fill - ed the law, Hath ful - fill - ed the law.

D.C.

Supplement.

"Lute" No. 120^B.

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Suitable for performance at the close of Service.

Also published separately Price 1^d
H. ELLIOT BUTTON.

Soprano. *pp*
Alto.
Tenor. *pp*
Bass.
Org. *pp*

Now that the sha - dows up - ward glide,

Now that the

mp
mp

Now in this so - lemn ev - en - tide,

sha - dows up - ward glide, Now in this

cres -

Light-en our dark-ness, Saviour dear, Dark-ness of

so - lemn ev - en - tide, Lighten our dark-ness, Sa - viour dear, Dark-ness of

cen sin - and dark-ness of fear, *do.* From per - ils and dan - gers

Dark - ness of sin and dark - ness of fear, From dan - gers

sin and dark-ness of fear, From per - ils and dan - gers

f *dim.* *mp* *p* *pp*

draw us near To Thy dear side. A - men.



No.
Registered

To our
support
ago. T
ability f
publicat
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Among
decade
Mr. Jos
Edwards
the late
Turner.
graphica
or of sc
feature o
the musi
of THE
that kind
our aim
works, I
purpose,
English
been ins
who, in
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with gre
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societies
amateurs

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rudiment
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